

Public Domain Songs

Part II

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

FEELING THE WAY I DO

Words by
BUD de SYLVA

Music by
WALTER DONALDSON

Moderato

Piano

Voice

Chords handwritten over the vocal line:

- ① G7
- ② E7
- ③ Fm
- ④ C/E
- ⑤ G7/5
- ⑥ G7/6
- ⑦ C7
- ⑧ Fm/G/C
- ⑨ G7
- ⑩ E7

Lyrics:

What heart-aches heart-breaks I've been through Let me tell you I'm sad
I'm wear-y dear-ie, day and night Life is noth-ing but blue

— Feel-ing aw-ful-ly bad — I've sighed for, cried for
— Just a lot of bad news. — Come get me, pet me

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* F (11) Fm C E 12 Cm/Eb G/D (13) G/B G# (14) D7/A - C#7/6# 67 Fm6 G7

on - ly you if you want me to smile Then I've got to have one more trial.
make things right May-be I was to blame But I nev-er will be the same.

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

I can't go on feel-ing the way I do — Weep-ing my whole life through

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

p-f

C7 D (21) G7 (22) C6 (23) G7 (24) Dm7 67 C 25

— Feel-ing the way I do — Since you've been gone

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

Noth-ing but cloud-y skies Mak-ing me think my sun - shine is the sun-shine in your

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

eyes ————— It seems the so-fa won't "sofe," The crickets won't "crick" The flow-ers won't "flow"

— I know the cuck-oo won't "cuck" you're get-ting him cuck-oo too — Where are those

lips? Where are those eyes of blue?— Two lov-ing arms can save me

Feel-ing the way I do. — I can't go do.

Five Foot Six, Eyes of Blue Lead Sheet

1

Handwritten musical score for "Five Foot Six, Eyes of Blue". The score consists of two staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into numbered measures, starting from 1 and ending at 34. The first staff begins with a C major chord (C, E, G) and continues through measures 1-17. Measures 18-22 show a transition with E7, D7, and Dm7 chords. Measures 23-27 continue with G7, Dm7, G9, G7+, and A7 chords. Measures 28-32 conclude with A7, D7, G7, C, Eb, Dm7, and G7 chords. The second staff begins with a C major chord (C, E, G) and continues through measures 33-34. Measure 33 includes a Bbb6 chord (B, D, F, B) and a C6 chord (C, E, G, B, D, F). Measure 34 includes a C6 chord (C, E, G, B, D, F).

100 Years of Pop. Music, 1920s, Vol. 2, p. 95. Words: Joe Young and Sam Lewis. Music: Ray Anderson

4 Lob der hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a solo instrument, likely piano, consisting of ten staves of music. The score includes numbered measures from 4 to 47, with some measures grouped by brackets. The music is in common time. Measures 1-3 show eighth-note patterns. Measures 4-12 show sixteenth-note patterns. Measures 13-17 show eighth-note patterns with chords Am, C, G, and C. Measures 18-21 show eighth-note patterns with chords Am, C, G, Em, and C. Measures 22-25 show eighth-note patterns with chords C, G, C, and G. Measures 26-29 show eighth-note patterns with chords G, C, G, and C. Measures 30-32 show eighth-note patterns with chords C, F, and C. Measures 33-35 show eighth-note patterns with chords F, G, and C. Measures 36-39 show eighth-note patterns with chords Am, G, C, and A. Measures 40-43 show eighth-note patterns with chords Am, G, C, and G. Measures 44-47 show eighth-note patterns with chords C, G, Am, G, and Am.

2
 4
 48 | C⁶ | 5 E^m | 49 A^m | E^m | 50 E^m | C | 51 C |
 52 | G⁷ | D^m | 53 C | 54 - | 55 - | 56 G^m |
 57 G^m | 58 G^m | 59 C^m | 60 E^b | F^m |
 61 B^b | C^m | 62 F^m | E^b | 63 A^b | D^b | ~~64 G A^b G A^b~~
 64 G A^b G A^b | 65 G C A^b G A^b G | 66 G F G C G |
 67 E^m | 68 C | 69 C |
 70 G | 71 C | 72 C |
 73 C | 74 C | 75 C |
 76 C | 77 C | 78 G |
 79 G | 80 C | 81 E^b |
 82 D^b | 83 D^b | 84 E |
 85 F | 86 E F F | B^b

Lob des hohen Verstands Lead Sheet [3]

87 E F E F | Am Bm/G 88 Am | 89 Am

90 Am 7 E7/G# | 91 Am | 92 G7

93 G7 Cx | 94 G F | 95 Em Dm G

96 C | 97 C | 98 C

99 C | 100 F C | 101 F | 102 F C.

103 F# G# | 104 Jacet | 105 | 106

107 x. Am G | 108 Am G/B | 109 Am G/B

110 C# Bm F/A | 111 Am G/E | 112 F/A G/B

113 C# | 114 G | 115 Am Am/C G

116 Am | 117 Am | 118 Am Em/G F#

119 C | 120 C | 121 C

122 C | 123 F# G# B/C A | 124



2 Lob des hohen Verstands Lead Sheet

4

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||



8

Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff.

Measures 1-5: Key C#m. Measure 1: Dotted half note. Measures 2-5: Measures 2-5 show various rhythmic patterns and dynamics.

Measures 6-10: Key Gm/D. Measures 6-10 show measures 6-10 with various rhythmic patterns and dynamics.

Measures 11-14: Key D7. Measures 11-14 show measures 11-14 with various rhythmic patterns and dynamics.

Measures 15-17: Key C#m. Measures 15-17 show measures 15-17 with various rhythmic patterns and dynamics.

Measures 18-21: Key D7. Measures 18-21 show measures 18-21 with various rhythmic patterns and dynamics.

Measures 22-24: Key D/A. Measures 22-24 show measures 22-24 with various rhythmic patterns and dynamics.

Measures 25-28: Key E. Measures 25-28 show measures 25-28 with various rhythmic patterns and dynamics.

Measures 29-31: Key F#. Measures 29-31 show measures 29-31 with various rhythmic patterns and dynamics.

Measures 32-35: Key D. Measures 32-35 show measures 32-35 with various rhythmic patterns and dynamics.

Measures 36-38: Key A7. Measures 36-38 show measures 36-38 with various rhythmic patterns and dynamics.

Measures 39-42: Key D. Measures 39-42 show measures 39-42 with various rhythmic patterns and dynamics.

Measures 43-46: Key A/E. Measures 43-46 show measures 43-46 with various rhythmic patterns and dynamics.

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 | $\int \# \int \int$ | 48 | $\int \# \int$ | 49 | $\int \# \int$ | 50 | $\int \int \int$ | 51 | $\int \int \int$ | 52 | $\int \int \int$ | 53 | $B^m - b^m$ |

D^7 | D^7 | $F^{\#}/A^{\#}$ | D^7 | D^7 | D^7 | D^7 | D^7 | D^7 |

54 | $E/G^{\#}, D^m/F$ | 55 | $A^m - b^m$ | 56 | A^m7 | 57 | G | 58 | $G:$ ~~aut~~ | 59 | $G:$ ~~aut~~ | 60 | $F^{\#}m/B^{\#}$ | 61 | C | 62 | $D^m6^m D^7$ |

63 | $D^m6^m D^7$ | 64 | 6^m | 65 | E^b | 66 | E^b | 67 | $B^b4^m - 3$ |

68 | B^b | 69 | $C^{\#}m$ | 70 | B^b | 71 | $B^b A^m5^m/D$ | 72 | 6^m | 73 | B^b | 74 | E^b | 75 | E^b | 76 | E^b5^m/F | 77 | F^7 | 78 | B^b |

79 | $6^m/B^b$ | 80 | C^7/B^b | 81 | A^m5^m | 82 | $A^m4^m5^m/C$ | 83 | A^m5^m/C | 84 | $A^m4^m5^m/C$ | 85 | D^7/C | 86 | D^7 | 87 | D^7 | 88 | $B^m7 G$ | $F^{\#}m$ |

3
 Rheinlegendchen Lead Sheet 3
 8
 # 89 $B^m \Delta$ 65 B | ~~90~~ C 90 | 91 $\tilde{G}ac\tilde{h}$ A 65
 # 92 $B^m 4/0$ D 65 - | 93 b D^7 65 F | 94 b D^7 65
 # 95 G | 96 F | 97 $F^{\#}/A^{\#}$ | 98 B^m
 # 99 G Δ $G^{\#} 0$ | 100 D/A | 101 A/A# 7
 # 102 B^m | 103 E | 104 $E^{\#}$ 3 |
 # 105 A | 106 E_{b6-5} A 9 | 107 D |
 # 108 A 4- 3 | 109 $E^{\#} 4$ 5- 5 | 110 $F^{\#} m_4$ b3
 # 111 B^m | 112 C \sharp 4 | 113 D 5 b9 4 3 2 3
 # 114 G | 115 6 | 116 6 |
 # 117 G | 118 6 | 119 G | 120 B^m
 121 65 9 9 |
 STAB# 12 Sustained W₂ acc. acc. 2

Wer hat dies Liedlein erdacht? Lead Sheet

38

1 E_b/G 2 $Fm7/G$ 3 E_b 4 E_b

5 E_b 6 A_b $Fm7/Gm7$ 7 A_b $Fm7/Gm7$ 8 A_b

9 A_b 10 A_b 11 A_b

12 A_b 13 A_b $Bb7/63$ 14 E_b $Bb7/63$ 15 E_b

16 E_b 17 E_b 18 E_b

19 $Gm7/G$ 20 Gm 21 Gm 22 A_b

23 A_b/E_b 24 E_b/G 25 E_b 26 $A_b\Delta$

27 $A_b\Delta$ 28 $A_b\Delta$

29 $A_b\Delta$ $F7/A$ $F7/5$ 30 Bb 31 Gm 32 Bb/F $F7$

33 Bb 34 $E_b\Delta$ 35 E_b $Fm7$

36 E_b $Fm5$ 37 E_b/G $Fm5$ 38 E_b/G

39 $C7$ 40 $Fm7$ 41 $Bb7/9$

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

Handwritten musical score for "Wer hat dies Liedlein erdacht?" Lead Sheet, page 2. The score is in 3/8 time and consists of 15 staves of music. The key signatures and chords are indicated above the staves. The score includes measures 42 through 73.

Key signatures and chords:

- Measure 42: E♭
- Measure 43: Cm 7
- Measure 44: E♭ 5/A
- Measure 45: Cm
- Measure 46: B♭ 7
- Measure 47: E♭ 5
- Measure 48: G/B
- Measure 49: 6
- Measure 50: E♭
- Measure 51: 6
- Measure 52: 6
- Measure 53: E♭/G
- Measure 54: B♭
- Measure 55: E♭
- Measure 56: C/B/E♭
- Measure 57: C♭
- Measure 58: G/B
- Measure 59: C♭
- Measure 60: Bm
- Measure 61: E7/G♯
- Measure 62: A
- Measure 63: G7
- Measure 64: C♭
- Measure 65: C/B7
- Measure 66: G+
- Measure 67: C/B7
- Measure 68: E♭/G
- Measure 69: E♭/G
- Measure 70: E♭/G
- Measure 71: E♭
- Measure 72: E♭/G
- Measure 73: E♭/G
- Measure 74: A♭
- Measure 75: A♭
- Measure 76: E♭/G



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E♭ 78 A7m⁴ 79 Cm/G 79 A7m⁴ 79 Cm/G

80 A7b⁵B⁹ 81 Ab 81 A7b⁵B⁹ 82 E♭/B♭

83 E♭/G 84 E♭/B/Ab 85 E♭ 86 E♭/B⁹

87 Cm 88 E♭/B/C♯ 89 Gm/D

90 E⁰ 91 Fm 92 D⁰

93 E♭ 94 E♭/B⁹ B E♭/B⁹ 95 Cm 96 E♭/A

97 Eb 98 Bb⁷

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The tempo is indicated as "c ohne Text". The score includes numbered measures 1 through 4. Measure 1 starts with a bass note followed by a treble note. Measures 2 and 3 show eighth-note patterns. Measure 4 ends with a bass note followed by a treble note.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The tempo is indicated as "c mit Text". The score includes numbered measures 5 and 6. Measure 5 shows eighth-note patterns. Measure 6 ends with a bass note followed by a treble note.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The score includes numbered measures 7, 8, and 9. Measure 7 shows eighth-note patterns. Measures 8 and 9 end with a bass note followed by a treble note.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The score includes numbered measures 10, 11, 12, and 13. Measure 10 starts with a bass note followed by a treble note. Measures 11 and 12 show eighth-note patterns. Measure 13 ends with a bass note followed by a treble note.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The score includes numbered measures 14 and 15. Measure 14 shows eighth-note patterns. Measure 15 ends with a bass note followed by a treble note.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B^b
17 C^m
18 F⁷

Guru: unten
Guru taut

19 B^b
20 F^m
21 F^m

Guru.

22 Bb⁷
23 Bb⁷

24 Bb⁷
25 Eb

26 Ab
27 Bb⁷
28 Eb

29 Eb/Bb
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭ Fm (32) B♭7

(33) B♭7 (34) E♭

(35) E♭/B♭ (36) E♭ (37)

(38) B♭7 (39) E♭ (40)



Hello! Ma Baby Lead Sheet

C
Intro

F
bC

Handwritten lead sheet for "Hello! Ma Baby" featuring a single vocal line with lyrics and musical notation. The music is in F major (indicated by a C-clef and a key signature of one sharp) and consists of 33 measures. The lyrics are written below the notes. Chords are indicated above the staff, and specific notes are marked with stems and arrows. Measure numbers are placed to the left of the staff. The first measure is labeled "Intro". The lyrics begin with "Hello! Ma Baby, I'm comin' to see you". The music includes a verse section and a refrain section.

Measures 1-9:

- Measure 1: Hello! Ma Baby, I'm comin' to see you
- Measure 2: I'm comin' to see you
- Measure 3: I'm comin' to see you
- Measure 4: I'm comin' to see you
- Measure 5: I'm comin' to see you
- Measure 6: I'm comin' to see you
- Measure 7: I'm comin' to see you
- Measure 8: Verse I'm comin' to see you
- Measure 9: I'm comin' to see you

Measures 10-19:

- Measure 10: I'm comin' to see you
- Measure 11: I'm comin' to see you
- Measure 12: I'm comin' to see you
- Measure 13: I'm comin' to see you
- Measure 14: I'm comin' to see you
- Measure 15: I'm comin' to see you
- Measure 16: I'm comin' to see you
- Measure 17: I'm comin' to see you
- Measure 18: I'm comin' to see you
- Measure 19: I'm comin' to see you

Measures 20-29:

- Measure 20: I'm comin' to see you
- Measure 21: I'm comin' to see you
- Measure 22: I'm comin' to see you
- Measure 23: I'm comin' to see you
- Measure 24: Refrain
- Measure 25: I'm comin' to see you
- Measure 26: I'm comin' to see you
- Measure 27: I'm comin' to see you
- Measure 28: I'm comin' to see you
- Measure 29: I'm comin' to see you
- Measure 30: I'm comin' to see you
- Measure 31: I'm comin' to see you
- Measure 32: I'm comin' to see you
- Measure 33: I'm comin' to see you

C

Hello! Ma Baby

Lead Sheet

2

A handwritten musical score for guitar, featuring two staves. The top staff uses a treble clef and includes measures 34 through 37. Measure 34 starts with a 3/4 time signature, followed by a 6/8 section with a 7th chord (G7). Measures 35 and 36 continue in 6/8 time with G7 and C7 chords respectively. Measure 37 begins with a C7 chord. The bottom staff uses a bass clef and continues from measure 38. It shows a progression from F major to G minor, then F6, C9, and F major again, ending with a final F major chord.

How 'Ya Gonna Keep 'Em Down On The Farm?

Words by
SAM M. LEWIS
and JOE YOUNG

(After They've Seen Paree)

Music by
WALTER DONALDSON

Piano Allegro moderato

The score consists of ten staves of music. The first staff is for the piano, marked 'Allegro moderato' with dynamic 'f'. The second staff is for the voice, also marked 'Allegro moderato'. The piano part includes handwritten lyrics and chords: 'Reu-ben, Reu-ben, I've been think-ing,' Said his wif - ey', 'Reu-ben, Reu-ben, You're mis - tak - en,' Said his wif - ey'. The vocal part follows with 'Till Ready'. Subsequent staves show more piano chords and vocal entries, such as 'dear; dear;', 'Now that all is peace-ful and calm,', 'Once a farm - er, al-ways a jay,', 'The boys will soon be And farm - ers al - ways', 'back on the farm;', 'Mis-ter Reu-ben, start - ed wink-ing, And slow - ly rubbed his chin;', 'stick to the hay;', 'Moth-er Reu-ben, I'm not fak-in; Tho' you may think it strange;'. The final two staves show the piano accompaniment continuing.

How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7 + Gm/F Gm/Eb C7 F7

"How'ya gon-na keep 'em, down on the farm,— Af-ter they've seen Pa - ree?"

p-f

How'ya gon-na keep 'em, a - way from Broad-way; Jazz-in' a - roun', And paint-in' the town?

How'ya gon-na keep 'em, a - way from harm? That's a myster - y;

They'll never want to see a rake or plow,— Im - agine Reu-ben when he meets his pa,

And who the deuce can par-ley-vous a cow? Hell kiss his cheek and hol-ler "oo-la - la!"

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?"

-ree?"

D.S.
F#7 Bb Gb7/F#7 Cm6
Cm7/Eb

I Wonder Who's Kissing Her Now Lead Sheet **11**

A handwritten musical score for a guitar or bass part, consisting of ten staves of music. The score includes various chords and measures, with some measures crossed out. The staves are as follows:

- Staff 1: Intro (measures 1-4), Am, D7, G, G, G, G, Em.
- Staff 2: Verse (measures 5-12), G, G.
- Staff 3: Measures 13-16, crossed out.
- Staff 4: Measures 17-20, crossed out.
- Staff 5: Measures 21-24, Em, B7, Em, A7, D7, B7.
- Staff 6: Refrain (measures 25-28), G, G, G, G, G, G, G, G.
- Staff 7: Measures 29-32, G, B7, C, E7/B.
- Staff 8: Measures 33-37, Am, E7, A7, A7, A7, A7.
- Staff 9: Measures 38-41, A7, D7, D7, G.
- Staff 10: Measures 42-46, G, G, G, B7.
- Staff 11: Measures 47-49, C, E7/B, Am.

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Willoughby and
Frank Adams

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3 I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am 51 G 52 E7/A 53 Am

54 D7 55 G 56 D7 57 D7

58 G 59 G d.c.

I Wonder Whiz Kissing Her Now



I'm Forever Blowing Bubbles Lead Sheet

1

The Looney Tunes Songbook, p. 78. words and music: John Kellette, James
Trockman, Nat Vincent and ²⁵
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I'm Just Wild About Harry Lead Sheet

1

I'm Just Wild About Harry Lead Sheet

Chorus: C (S.)
verse 1: C/E F6
verse 2: F6 A/E Dm7
verse 3: C/G D#o C/E
verse 4: C/E

Chorus: Dm7 DΦ C/G C/G
verse 5: C/G G7 C/C
verse 6: C/G C/C
verse 7: C/G G7 C/C
verse 8: C/G C/C

Chorus: C/E F6
verse 9: C/E F6
verse 10: F6 A/E DΦ
verse 11: C/G D#o C/E
verse 12: C/E

Chorus: F#Φ C/G
verse 13: F#Φ C/G
verse 14: D.
verse 15: G7
verse 16: C
verse 17: C
verse 18: C
verse 19: Dm7
verse 20: G7

Refrain:
verse 21: G7
verse 22: G7
verse 23: CΔ
verse 24: CΔ
verse 25: CΔ

Chorus: CΔ
verse 26: CΔ
verse 27: Dm7
verse 28: Dm7 DΦ
verse 29: C/G
verse 30: G7+
verse 31: C
verse 32: C
verse 33: C
verse 34: C
verse 35: Dm7
verse 36: G7
verse 37: G7

Chorus: G7+
verse 38: G7
verse 39: Am
verse 40: Am
verse 41: D7

Chorus: D7
verse 42: D7
verse 43: G7
verse 44: A
verse 45: C
verse 46: F6

Chorus: F6
verse 47: C
verse 48: Fm6
verse 49: G7
verse 50: C
verse 51: F6

arranged by Noble Sissle. Music: E. L. Black

Just wild about Harry Lead Sheet [2]

F⁶ | *D'^m* | *C C° C G+ -* | *C+ C⁶ G⁷⁺ -* | *C C° G⁷ -*

50 | *51* | *52* | *53* | *54*

G | *G* | *G* | *G* | *C*

F⁶ | *D'^m* | *C C° C G+ -* | *C+ C⁶ G⁷⁺ -* | *C C° G⁷ -*

50 | *51* | *52* | *53* | *54*

G | *G* | *G* | *G* | *C*

10 sets of blank staff lines for continuation.



C It Had to be You Lead Sheet 1

The musical score consists of two staves of handwritten piano-roll style notation. The top staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff begins with an E major chord (E, G#, B). The notation uses vertical stems and horizontal bar lines to represent note heads and rests. Chords are indicated by Roman numerals and additional symbols like '7', 'm', and '#'. Measures are numbered from 1 to 35. The score includes several changes in key signature, such as A major (A, C#, E), D major (D, F#, A), and G major (G, B, D). The music concludes with a final measure ending with a double bar line.

It Made You Happy When You Made Me Cry

Fox - Trot Song

Ukulele arr. See Note Below*

Words and Music by
WALTER DONALDSON

Allegro moderato

The musical score consists of two staves. The top staff is for the piano, showing a treble clef and a bass clef, with a key signature of one flat. The bottom staff is for the ukulele, also with a treble clef and a bass clef, with a key signature of one flat. The music is in common time. The score includes several chords indicated by Roman numerals and letter symbols, such as E^b, B^b, A^b, F, F[#], G, and C. The lyrics are written in the vocal line, with some words underlined. The piano part includes dynamic markings like 'f' and 'p'.

The night you left me,
You might have spared me;

You might have told me, We'd never meet a - gain;
Or else pre - pared me, For what was soon to be;

Ukulele arr. * by MAY SINGH BREEN
"The Ukulele Lady"

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A D F# B

With Piano

put Uke Capo

on 1st Fret

408F

5892 - 3

Eb *B7/F* 9 F#^o Ab 10 E/G *Eb* 8 D7 E/G Ab 12 C7
 You did - n't wor - ry, You are not sor - ry,
 If you had on - ly, Just left me lone - ly,

Cm 6 ⑬ Dm/E E7 14 Bb 15 Bb^o Bb7 16 Ab
 You should have told me then:
 You'd have been kind to me.

CHORUS 17 Eb 18 Fm 19 Fm 20 Db Fm 21
 It made you hap - py when you made me cry — It made you

D/F 22 Gm/D 23 Bb7 Bb7 24 Eb/G 25 Gm E/G 26 C7
 hap - py when we said "good-bye;" — By all the stars a -

5892-3

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E^o 27 Fm Fm 28 $F7/C$ Dm $F7$ C 30 $F7$ $Bb7$ 31 $Bb7$ 32 5
 above you, — (Oh, geel) I'd hate to hate you like I love you, —

Eb 33 $Eb7$ 34 $F9$ $Fm7$ $Fm7$ 36 $Fm7$ 37 $Bb7$ 38
 I thought that I was yours and you were mine, — But you were someone else's

Gm 39 $Bb7$ 40 Bb $Eb7$ 41 $Eb7$ 42 Cm $Fm7/Ab$ 43 $Fm7$ 44 C $B7$
 all the time, — You made me love you, — You made me sigh, — And yet it

Eb/Bb 45 Cm $Bb7/D$ Eb 46 Bb Eb 47 $F\#$ 48 Eb 49 50
 made you happy When you made me cry. — $Eb\%$ cry. — $Fm7/Bb$ $F9$

$Cm7/Bb$ $B7$ $Bb7$ $B7/E\#$ Eb
 5892 - 3

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Eb $F\#$ $Fm6-5$ Eb/G

2 Da ~~Haus~~^{Welt} Geh ich in zu Maxim Lead Sheet 1
 (o Waterland) A7

3 D 4 G 5 D 6 Em 7 A7 8 D 9 A 10 D 11 A7 12 D 13 D 14 D 15 D 16 D 17 D 18 D 19 A7 20 Bm 21 Bm 22 E7 23 A 24 Bm 25 A 26 F 27 C7 28 G7/F 29 F 30 Dm 31 Gm 32 Bb 33 A 34 Dm 35 Gm 36

2

Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm⁶ | 39 Gm |
 40 Am | 41 F⁶ | 42 A |
 43 A Dm⁶ | 44 B/A | 45 A |
 46 EΦ | 47 Dm | 48 Gm⁶ |
 49 A⁷ D | 50 F#m Bm | 51 D/A D/F# A⁷ | 52 A⁷ |
 53 D | 54 D | 55 A⁷ | 56 A⁶⁷ |
 57 Bm⁷/D D/F# | 58 F#⁷ | 59 G | 60 A⁷ |
 61 D | 62 Bm | 63 D |
 64 A⁷ | 65 D | 66 D/A |
 67 A⁷ | 68 A⁷ | 69 D | 70 D |
 71 F#m | 72 A | 73 Bm/A D/F# |
 74 F#⁷ | 75 G | 76 A⁷ |



Da geh ich zu Maxim Lead Sheet [3]

77 D | 78 Bm | 79 D | 80 A7 ? |
81 D | 82 A7/E | 83 D | 84 A7 |
85 D |



2
 Das Lied vom dummen Reiter, ~~Das~~ ~~solige~~-~~lich~~ ~~Lied~~ ~~Leah~~ 1
 1 | 2 | 3 | 4 |

5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |

12 E7 | 13 E7/A3 | 14 # | 15 E7/A3 | 16 A6 | 17 F#7 | 18 A6-5 | 19 A | 20 E7/A | 21 C#m | 22 C#m | 23 G#7 | 24 F#m6 | 25 E | 26 E | 27 A/B3 | 28 E | 29 A | 30 E | 31 A | 32 E | 33 E7 | 34 E4 | 35 E7 | 36 E7 | 37 A | 38 A | 39 A | 40 E | 41 E7 | 42 E4 |

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein
35 © 1906

2
 43 E7 Das Lied vom dummen Reiter Lead sheet 2

Das Lied vom dummen Reiter Lead Sheet [3]

The lead sheet consists of six staves of handwritten musical notation. The key signature is mostly $\text{F} \# \#$ (two sharps). The time signature is 2/4 throughout. The staves are as follows:

- Staff 1:** Treble clef. Measures 82-84: A, E ϕ , E. Measure 85: E $\bar{7}$. Measures 86-87: E $\bar{7}$, E $\bar{7}$.
- Staff 2:** Treble clef. Measures 88-90: E $\bar{7}$, A, E $\bar{7}$, A.
- Staff 3:** Treble clef. Measures 91-92: A, E $\bar{7}$.
- Staff 4:** Treble clef. Measures 93-94: E $\bar{7}$, E $\bar{7}$.
- Staff 5:** Treble clef. Measures 95-96: E $\bar{7}$, A.
- Staff 6:** Treble clef. Measures 97-99: A, E $\bar{7}$, A, E $\bar{7}$.
- Staff 7:** Treble clef. Measures 100-101: E, E.
- Staff 8:** Treble clef. Measures 102-104: E, Dm, A, E $\bar{7}$.
- Staff 9:** Treble clef. Measures 105-106: A, E $\bar{7}$.
- Staff 10:** Treble clef. Measures 107-108: E $\bar{7}$, E $\bar{7}$.
- Staff 11:** Treble clef. Measures 109-110: E, NO E.
- Staff 12:** Treble clef. Measures 111-112: E, E.

Handwritten musical score for "Lippen Schweigen" (Measures 63 to 101). The score consists of six staves of music for voice and piano. The vocal part includes lyrics in German. Measures are numbered 63 through 101. The score is in common time (indicated by '4'). The vocal range spans from low G to high G. The piano accompaniment features various chords and rhythmic patterns. The score concludes with a repeat sign and endings at measure 101.

3

Lippen Schweigen 2

63 D7 6 - x 3 | 64 G 65 G 66 G 67 G 68 G 69 G 70 G 71 G 72 G 73 G 74 D7/A 75 G 76 D7/A 77 G 78 G/B 79 G 80 F 81 F 82 C 83 D7/A 84 G/B 85 Em 86 Am 87 D7/F# 88 B 89 B 90 D 91 D/G/C 92 G/B 93 C 94 Am/F 95 D7 96 G 97 G/A 98 F# 99 F# 100 G 101 G

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